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COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

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## THE HANDEL FESTIVAL.

THIS is neither the time nor place for any panegyric on Handel's genius, or the hold his masterpieces have on the affections of the British nation. Such bursts of eloquence too often have only the effect of the merest padding, thrown in as "makeweights" to "help to fill up," and frequently consist of an inconsiderable amount of chaff for the small amount of grain readers eagerly seek.

The "Grand Rehearsal" took place on Friday, 11th June, when a considerable selection from "Israel in Egypt" was gone through as well as the "Hallelujah" from the "Messiah," and a few miscellaneous pieces. The Organ Concerto, "The Amen," from the "Messiah," was down for rehearsal in the printed programme, but was not given: nevertheless its "fine effect" was incidentally mentioned by one or more of the London papers, evidently for the time, being under the sway of the critics *in absentia*. To many of the general public, the Rehearsal Day is one of the most interesting—because one of the most inclusive and selective of the Festival—but on this occasion it was not too well attended. Mr. MANNS pulled up the choir a few, and the band a great many times, many of the inaccuracies arising from unfamiliarity with his method of beating time.

The "Messiah" was performed on the 14th, and "Israel" on the 18th, the Wednesday, as usual, being devoted to the Selection. This contained no novelties except as to a short Italian air from "Sosarme" which was formerly well known in the concert-room under the title of "Lord, remember David," entrusted to Mr. Barton McGuckin. Otherwise, apart from the National Anthem, the programme comprised the Coronation Anthem "Zadok the Priest"; the Second Organ Concerto in B flat, played by Mr. Walter Hedgcock; the Minuet for strings, played by the 300 violinists, and a number of favourite airs and choruses.

It may be said that the choir was one of the best ever heard at a Handel Festival. The choir altogether numbered 3,000, namely, 765 Sopranos, 781 Contraltos and Altos, 671 Tenors, and 783 Basses. The band consisted of 488 players, not sufficient for so large a chorus. This department needs strengthening to make the Festival a real musical success.

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For Syllabus of the 1897-8 Examination, Prospectus and all other information apply to

F. W. RENAULT, Secretary.

## Editorial.

With this number of the *Minim* we give as a supplement, *gratis*, autographs and musical bits by eminent musicians who flourished upwards of fifty years ago. Mrs. Lucy Anderson was born at Bath, 1789, and died at London 25th December, 1878. She was a distinguished pianist, and taught Her Majesty the Queen and the Royal children. Sigismund Thalberg, born at Geneva, 1812, died 26th April, 1871. He was a famous pianist and composer. His arrangement of "Home, sweet Home" still remains popular. J. B. Cramer, born at Mannheim, 24th February, 1771, died 16th April, 1858. He was an eminent pianist and composer. His celebrated studies are still in great use, and will, in all probability, continue to be so. Sir Charles Halle, born at Hagen, 11th April, 1819, died 25th October, 1895, at Manchester. He was a celebrated pianist and conductor. He was Knighted in 1888. His Piano School is a useful and well known work. George A. Osborne, born at Limerick in 1806, died in 1893, at London. He was a fine pianist, and a composer of much music for pianoforte and violin; some still popular. Louis Spohr, born at Brunswick, 5th April, 1784, died at Cassel, 22nd October, 1859. We gave a sketch of this eminent musician in one of the chapters on "Musical History." Josef Staudigl, born at Wöllersdorf (Austria), 1807, died, 1861, at Vienna. He was a great bass singer, and created the part of "Elijah" at its production in 1846, at the Birmingham Musical Festival.

We hope to give another set of Autographs in the September *Minim*, also Reviews of New Music received during the past month.

The next number of *The Minim* will complete the fourth volume. Vols. II., III. and IV. may be had bound together in cloth, price 5/-.

## August.

August is the eighth month of the year. It was dedicated to the honour of *Augustus Cæsar*, because in this month he was created Consul, thrice triumphed in Rome, subdued Egypt to the Roman Empire, and made an end of Civil wars. Our Saxon ancestors called this month *Aru-monat* (more rightly *Baru-moneth*, intending thereby the then filling their ovens with corn). *Aru* is the Saxon word for harvest. August the first is *Lammas-day*. Some suppose this is called *Lammas*, or *Lamb-Mass* day, because on that day the tenants that held lands of the Cathedral Church in York, were bound by their tenure to bring a *live lamb* into the Church at High Mass. Others derive it from a Saxon word signifying *Loaf-Mass*, or *Bread-Mass*, because on this day our forefathers made an offering of bread from new wheat. Others say that *Lammas-day*, the first of August, otherwise called the *Gule*, or *Yule*, of August, is probably a corruption of the British word, *Gwyl Awst*, signifying the feast of August.

## Gold Dust.

Energy and determination have done wonders many a time.

—:O:—

Whatever the hand finds to do, must be done with the heart in union with it, if success is to be assured.

—:O:—

Moralise as we will, the world still jogs on.

—:O:—

Men talk about nature as an abstract thing, and lose sight of what is natural while they do so.

—:O:—

Remember that if you had all the transcendent abilities of the best men, past and present, concentrated within you, even then, you could do nothing really well without first meaning to do it, and vigorously setting about it.

—:O:—

"As you grow older, play nothing merely because it is the fashion. Time is precious. One must live a hundred lives to learn everything that is good."—Schumann.

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FRANK POWNALL, Registrar.

### How to get on in the World.

First of all you must have a character. Character is of greater worth than reputation; the former will bear any scorching blasts of temptation, but the latter might become sullied for a time by the world's calumny; character is worth, and worth makes the man. Then you must labour hard. Some young men talk about "luck": Good-luck is to get up at six o'clock in the morning, and be in your study at work; good-luck is to trouble your head with your own business, but to let your neighbour's alone. Then, not only must you work, you must also wait. You must plod and persevere. Pence must be taken care of, for verily they are the seeds of guineas. Lastly, to get on in the world you must love your home, take care to sweep your own doorways clean, help other people whenever you can, avoid vain and empty temptations, love the truth, have faith, and trust in your God.

(De Traine.)

### Mr. Herbert Walenn.

The subject of this short biography is one of a family of musicians. Mr. Herbert Walenn commenced his musical studies under Mr. John Boatwright, at the age of fourteen. Two years later he became a student at the Royal College of Music. Here he was instructed by Mr. Edward Howell, and his progress was so satisfactory that he decided on adopting the musical profession. After three years, having received the "Testamur," Mr. Walenn continued his studies under the same Professor at the Royal Academy of Music, where, in 1891, he took the "Bonamy Dobree" Prize, in addition to several Medals and Certificates for Violoncello-playing. During his stay at the R.A.M., Mr. Herbert Walenn played at several of the public Concerts, Concertos by Goltermann and Lindner, also (with his brother) the "Double

Concerto" of Brahms, the only performance of this work in the annals of the Royal Academy of Music. Upon leaving the Academy, in 1893, the young violoncellist was advised by Sir Alexander Mackenzie and Mons. Sauret to finish his studies on the Continent, with the renowned performer and teacher, Hugo Becker. Fortune favoured him in this enterprise, as Herr Becker invited the young student to live with him, so that during his sojourn in Frankfort he not only had unique opportunities for study, but also the privilege of meeting many of the great Continental musicians. While in Germany he played in several towns, notably in Mainz and Frankfort, and also had the opportunity of performing Brahms's Concerto with Professor Hugo Hermann. His first tour, in 1892, was made with Harold Bauer, the pianist, with whom, in 1891-2, he had given two successful seasons of Chamber Concerts. The following extract from the German Press will show the reception the young artist met with in Germany:—

"In Mr. Herbert Walenn, from London, we made the acquaintance of a highly-finished 'Cello Virtuoso, who displayed a big tone and refined taste. He introduced himself with two compositions of Hugo Becker, and afterwards played pieces by Goltermann and Popper. The Polonaise by Popper was performed, as regards delicacy of rendering, in an unsurpassable manner."

Returning to England, Mr. Walenn was at once engaged for Miss Margaret Macintyre's provincial tour, and with Mdle. Irma Sethe, the violinist, made a favourable impression wherever he appeared. A provincial Press notice gave the following:—

"Everyone was charmed by Mr. Herbert Walenn, with his exceedingly fine-toned violoncello—and this is saying a good deal in the case of an audience who have but recently had opportunities of listening to the masterly Hollman, and the still more brilliant Popper. Indeed, Mr. Walenn could scarcely have been aware that his first solo, Popper's "Polonaise de Concert," had been played in that very room little more than twelve months ago by the composer himself; and yet he was most cordially encored, which was the best proof of all how well he played. Certainly we may speak in unqualified terms of his playing throughout, which was characterised by splendid technique and poetic sympathy from first to last. This was particularly evident in Hugo Becker's "Liebeswerbung" and "Minuet," both of which were most exquisitely and conscientiously rendered, with a rich strong voice of true melody, unbroken and never halting. Mr. Walenn is a young man, but his promise is great."





### The Teaching of Music.

How many degrees of excellence are comprised under this title. It may mean the blind leading the blind, the spreading of a hundred-and-one erroneous ways and systems from a master, himself but ill-taught, who wishes to eke out a scanty income, and starts professionally, with tempting promises to the unwary of "complete mastery of the instrument in twelve lessons." On the other hand, we have among us, in England now as well as abroad, those right well equipped for their responsible task, for, surely, nothing can be more responsible than—whether from gift or necessity—having to impart the mysteries of one's art to others who are treading the same path a little way behind us. What a close tie is that between master and pupil! The attitude of each to the other is so appreciable, and yet undefined by words. There is a certain amount of "bon camaraderie" over their mutual art, a free exchange of ideas on the ethics of music. Yet one is there to receive what he has to learn, and the other to give what he already knows: he looks back on the path he has already trodden, and holds out his hand to help his brother up. The teaching imparted during a lesson, be it instrumental or vocal, is at the earlier stages almost entirely technical, more especially in the German Schools of Music, where the progress, it seems to the writer, is slower than in England, but exceedingly solid, and where the insistence on a good groundwork of technical facility sometimes seems to crush the musical feelings out of a pupil who has gone through the mill of such a severe training. This, at least, has been said of it. But where real music lies, I cannot but think it will assert itself, and oftener is crushed from technical inability to express itself, whereas a little too much scholasticism can soon rub its corners off in contact with the larger artistic world. On this step being taken, the pupil may be said to be fairly launched, and the master's work is practically over. He has done all he can, and the rest remains with the young artist himself, whether his career will be true to his ideal of a high standard in art, whether he will choose his companions among the most worthy exponents, that which he chooses to play or sing from the best composers, so that no tempting "royalty" or flattering words may suffer anything but "good music" to be sanctioned by him. Last, not least, whether he is fair and just towards his fellow artists, gives them a helping hand when in need, and allows no professional jealousy to detract from his manliness or good fellowship. Success may come or not—it depends on many things, interest, push, luck, or what not, and often dogs the steps of the least worthy, as we see daily from the enthusiasm over the most clap-trap ballad-singing.

But the true artist may rise superior to disappointments, and, working steadily ahead, still feel he is fulfilling his mission.

To return to my subject in hand, nothing is better for one's art than to have to teach it, in moderation be it understood. It soon becomes a drudgery, than which the most monotonous life would be preferable. The first thing necessary, with young pupils especially, is thoroughly to understand their temperament, as this shews largely when they are learning. Older pupils will subdue their tempers, or shake off their natural inclination to laziness, for the sake of gaining what they desire; but children have to be more summarily dealt with, and the sensitive natures considered as well. The *interest must be kept up* above all, for the child cannot supply the interest for itself, like a grown person, and the brain kept working, for the moment these two are slackened, the lesson may as well come to an end. It will thus be seen how onerous is the task of teaching little ones, though, of course, maturer brains demand more serious art from one. But, alas, for the mothers, who think "any sort of teaching will do at the beginning!" Sometimes you hear of an artist coming out as a pupil of the renowned W——, and on enquiry you find all the hard work of preparing that artist has been gone through by a less well-known master, and the great W—— has only bestowed a dozen lessons as a final polish!

The craze of taking endless lessons without really assimilating them is rather especially rife in England among amateurs of the fair sex. What would many of their poor professional sisters give for their chances, which they set so little store by, treating their lessons as "great fun," and their masters with unpunctual disrespect. There is, however, a great deal more serious work done among amateurs than formerly, as is fully attested by the excellence of their orchestras and quartetts. And, surely, we may in a measure put this down to the increase of good teaching. People know "a thing-or-two" nowadays, and will not accept bad for good, and unless you can produce your certificate you must fall out of the running, and seek work elsewhere. It may be a hard world, but in this case it is a just one. Let me unveil a scene for you before I have done. It is one I have often been present at myself, and taught me more what teaching could be than anything ever has done.

Imagine a thoroughly German house, standing in a little garden in a quiet German town. Collected in one of the rooms, with its characteristic parquet floor, stiff-backed chairs, china stove, and walls hung with ebony-framed photos of well-known musician heads, sit a small coterie of people, all young, eager, intelligent, of various nationalities,

breathlessly listening to the musician who sits at a piano in the centre of the room. They are almost all artists, these young enthusiasts: some have already astonished the big capitals of Europe with their art, others have yet to prove their powers, and they have come here to learn what they still crave to know, and will never cease desiring all their lives. The genius at the piano, scarcely older than they in years, will learn in his turn from the next greater than he, and so can every artist win something from his brother. No words pass between them, but the player contrives that every note and phrase shall be driven home to the hearts and brains of his hearers, now with thundering force, now with marvellous delicacy of expression and pathos, so that the piano seems lifted above a mere thing of mechanism, and assumes the dignity of a whole orchestra. Now and then a particularly striking passage, or one that seems to please the maestro, is repeated: he lifts his head and smiles, and a thrill of sympathy runs through his hearers, then they are startled by the weird strains of a Liszt Rhapsody, interpreted as only the faithful pupil of a great composer and master can interpret such a work, bizarre, fanciful, and so wildly exciting, that the artist, completely exhausted now, having held his pupils spell-bound for four long hours, abruptly leaves the piano, and flings himself on a sofa near at hand, with a deprecatory wave of the hand. They then know it is all over, and one by one they quietly steal out; and, for sure, not any will forget what has gone out from soul to soul that day.

AGNES STEWART WOOD.

### Words for Musjc.

"DOWN UPON THE TYRANT TIME!"

(A Part-Song.)

Down upon the Tyrant Time!  
Down! Down! Down! Down!  
Down upon the Tyrant Time!

How he wrinkles beauty fair!  
How he ploughs our brows with care!  
How he whitens every hair!

Down! Down! Down! Down!  
Down upon the Tyrant Time!

How Youth's visions fly before him!  
How we all would fain ignore him!  
How we curse and yet adore him!

Down! &c.

How he into ruins tumbles  
Cities, palaces; and crumbles  
All to dust, and mankind humbles!

Down! &c.

J.M.



Sketches of Rising Young Artists.  
No. IV.

MISS PERCIVAL ALLEN.

Miss Percival Allen is a native of Derbyshire, and is already becoming known in musical circles as a rising soprano. She commenced her vocal studies with Mrs. Ricardo Linter, of Cheltenham, and afterwards she was for some time under the tuition of Mr. W. Shakespeare, of London, who regarded her as one of his most promising pupils, and to whom she attributes much of her recent success. She has already had considerable experience in concert-singing, and has sung in such works as *Elijah*, *Hymn of Praise*, *St. Paul*, *The Creation*, &c. Miss Percival Allen has had the honour of singing before Madame Adelina Patti, at Craig-y-nos Castle, and that celebrated artist considered her voice strongly resembled that of Madame Christine Nilsson. Miss Percival Allen has also sung several times at Queen's Hall, and at other concerts in London. We feel sure that this young artist will continue to make rapid strides in her profession, to which she is so well adapted.

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**Counterpoint Notes.—No. IX.**

*By J. E. Green, M.A., Mus.Doc., etc.,  
Vicar of Farmcot, Gloucestershire.*

In the last article it was thought well to devote considerable attention to the subject of the ternary resolution of passing dissonant notes, because it forms so important a link in the chain which connects the modern free style of part-writing with that of the past, and exhibits the gradual development of the art of music, which has its source and origin in the eternal principles of nature, expounded and classified by the discoveries of the science of acoustics. The same acoustical laws will explain both the harmonic combinations of Tallis, Purcell, and other old masters, and will also account for the most recent effects of modern sound-painting, all of which are amenable to the same principles. The perception and appreciation of the scientific basis of music in the case of the great composers seems to have been of an intuitive rather than of an acquired character, but their writings manifestly express a regular and systematic agreement with those natural principles which the most recent investigations of the science of acoustics has discovered and demonstrated with mathematical accuracy. The functions of the scientist and the mathematician have been to explain and classify those laws of nature which go to constitute music, and of which the musician has a spontaneous knowledge.

Before any of the sections into which the third species of counterpoint separates itself can, with advantage, be studied, a general conception must be obtained of the construction and design of each

group of passing notes. Each such group must be symmetrical, not only as regards the number of notes it contains, but also in respect of the number and place of the dissonant passing notes introduced into it. Counterpoint students so often seem to employ such notes without any reference to system or design. They would do well to study the writings of the great composers, and to ascertain the principles that actuated them upon this point, even in writing music intended only for counterpoint exercises.

The following remarks are intended to form an introduction to the study of the third species of counterpoint generally, but the writer, of course, is aware that no rules will fit all cases, and therefore these must not be thought to meet all the requirements of musical exegesis, even for that part of the subject on which they bear. Taking each harmony or group of notes contemporaneous with the harmony as the unit of investigation, two questions suggest themselves: *firstly*, how many of notes in the group may be passing-note discords, and *secondly*, at what positions in the group those discords may be heard. Both these questions come under the head of harmonic progression, *i.e.*, the relation they bear to the notes of the harmony, present or implied, with which they are concurrently sounded.

Composers generally write more *consonant* than *dissonant* passing notes in a group, since the object of a group of notes is to indicate by notes in succession, for instrumental counterpoint, those parts of the harmony which in vocal counterpoint are heard in combination during the whole period occupied by the group. Beethoven's Sonata in C<sub>minor</sub>, usually known as the "Moonlight Sonata," may be quoted as an example of this. There does not seem, from the nature of the case, any reason why the number of consonant passing notes should exceed that of dissonant ones, provided that the dissonant notes be resolved, according to the usual laws for the resolution of passing-note discords by conjunct degrees, or by the rules for their ternary resolution. The position of dissonant passing notes in the group since the time of J. S. Bach has been subject to much development. That composer rarely used upon the first or strongest beat of each group a passing-note discord (*i.e.*, a dissonant passing note approached by conjunct motion, and resolved either by conjunct motion or ternary resolution) or an appoggiatura. Subsequent writers introduce a dissonant passing note, approached either by conjunct motion or after the manner of an appoggiatura, upon the first beat of the group, and if there, "a fortiori" upon any other beat. Contrary to the general custom of that composer, J. S. Bach, in his Fugue (No. VI. of the 48) in D Minor, writes examples of dissonant

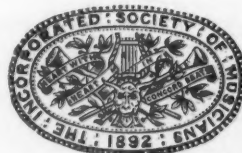


passing notes upon the accented positions of the group, resolved by being quitted by conjunct motion, and presenting the appearance of unprepared suspensions. The student is advised to take this composition, and to mark all the unprepared dissonant passing notes occurring on the first beat of the group, omitting such instances as have received a quasi preparation by being heard as the last note of the previous group. Some of these dissonant passing notes present the appearance of the modern appoggiatura, which figure, according to the late Sir G. A. Macfarren ("Six Lectures on Harmony," Lecture III., page 117), "is scarcely a hundred years old." It is, perhaps, an open question whether the instances quoted from Fugue No. VI. of J. S. Bach's 48 Preludes and Fugues ought to be considered under the second or third species of counterpoint; still, in either case, the point to be noticed—unprepared dissonant passing notes on the accent—remains. While discussing the general bearing of harmonic progression in the third species of counterpoint, when the moving notes are in the lowest part or bass, it must be remembered that in writing exercises the interval of a fourth between the bass or any of the upper parts, though it may occur in the intermediate notes of a group, may never be heard at either end of the group, or at any prominent position within the group, whereby it attracts attention, the reason being that it involves, by implication, the appearance and effect of the second inversion of a common chord, which is contrary to the practice of strict counterpoint. The same restrictions apply to the duplication of the leading note.

The requirements of melodic progression, *i.e.*, the melody which runs through the passing notes of successive groups, demand that each group shall correspond symmetrically with the rest in the sentence, as regards the number and position of dissonant passing notes: inattention to this distinguishes the work of the tyro from that of the musician. For examples of melodic musical sentences, running through a succession of groups of passing notes, the student is advised to consult "Handel's Suites or Organ Concertos," and there to note the correspondency that exists, not only between each group, but also between each section and sub-section in the whole sentence, thereby producing that easy and steady flow of melody by which the accompanying sequence of harmonies succeed each other, without effort on the part of the listener to recognise the progression of one harmony to the next. It is only by attending to the example set by the great composers that the student of counterpoint will ever be able to write music capable of execution by the performer, and of producing pleasure to the listener.

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### About Artists.

Mr. Hugh Blair, conductor of the Worcester Musical Festival, has married Miss Dorrell, of Worcester. He has resigned the post as organist of the Cathedral. There is a large number of candidates for the appointment.

—:O:—

Sir Arthur Sullivan will probably follow up his success in "Victoria and Merrie England" by writing another ballet for the Alhambra next year.

—:O:—

The successful candidate for the Joseph Maas Memorial Prize, Mr. Thomas Thomas, is a pupil of Mr. Albert Visetti, at the Royal College of Music. He is a young Welshman, from Cefnawr, and his voice is already a surprise to all.

—:O:—

An American contemporary says:—

"Miss Clara Butt played at (*sic*) Scherzo from Liszt's D minor Concerto at Queen's Hall, London, June 19th. Paderewski also appeared and played Chopin's F minor Concerto."

How long has Miss Butt been a pianist?

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Supplement to THE MINIM, August, 1897.

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London 25<sup>th</sup> of May 1842

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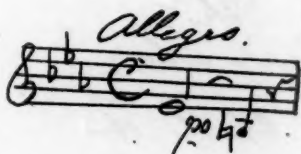


London, 19 June 1843

Charles Thalberg

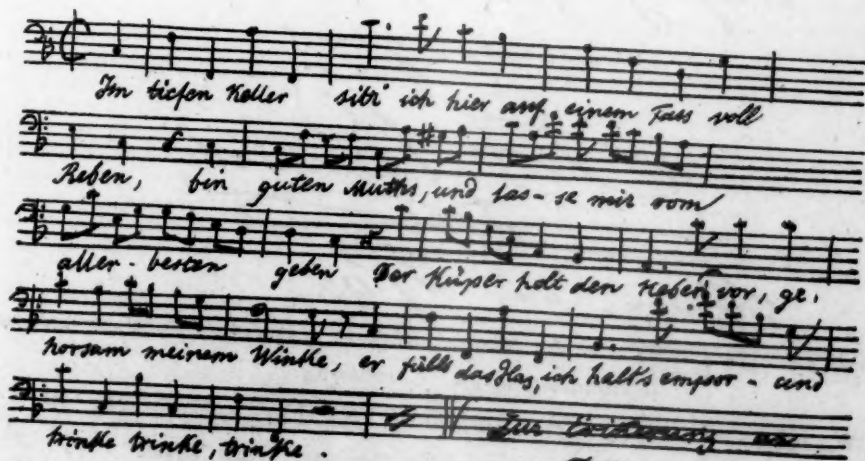


June 21<sup>st</sup> 1845  
J. Osborne



London and  
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remembrance of  
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London of 18<sup>th</sup> July 1843.

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—:O:—

The veteran Dr. Hopkins, of the Temple, is far advanced with a new and important work on the church organ, carrying the history of the instrument from the last edition of Hopkins and Rimbault (1855-1877) down to the present time.

—:O:—

Madame Amy Sherwin will leave this month for a visit to her native Australia. She will visit the leading towns of the Colony, and also New Zealand, on a concert tour. She will be back by the end of the year. Madame Sherwin recently sang before the Australian Premiers.

—:O:—

The only living person who has written opera librettos in four languages is the Queen of Roumania. She has produced librettos in French, German, Swedish, and Roumanian.

—:O:—

Sir Frederick Bridge, Mus. Doc., Conductor of the Royal Albert Hall Choral Society, will conduct at one of the Cheltenham Festival Society's Concerts next season. The programme will include his new composition, "The Flag of England."

—:O:—

Mr. F. H. Cowen, the composer, declares that the one essential to great popularity in a song is a comparatively easy accompaniment. Although "The Message" and "The Better Land" are exceptions to this rule, they have been as widely patronised as any of his compositions. Mr. Cowen was born in the West Indies, but he received a very excellent musical education, and, though still a young man, he has published over two hundred songs.

—:O:—

M. Aramis, vocalist, has returned to London none the worse for his experiences in the Turkish war, in which he was a Greek volunteer. Just before the war broke out he announced a concert at Marseilles in aid of the Red Cross Society, and 6,500 francs worth of tickets were taken, the wealthy Greek residents subsequently raising the subscription to 100,000 francs, or £4,000.

Rossini was, we believe, the hero of the "record" price for a few lessons. When he was in London in 1823-4, the composer, as the story goes, was worried by a nobleman who wanted singing lessons, and in order to put a stop to the annoyance he asked the prohibitive price of a hundred guineas a lesson. To his amazement the offer was accepted.

—:O:—

Dr. Hubert Parry, director of the Royal College of Music, is, we learn, putting the finishing touches to a new orchestral Elegy on the death of Brahms.

—:O:—

The Princess Beatrice has, it is reported, composed a new sacred cantata, which will probably be heard at Windsor in the course of the winter.

—:O:—

A good story is told about the last Mottl rehearsal, when the distinguished Carlsruhe conductor, whose politeness is proverbial, astounded an unfortunate performer by shouting at him "Ass." It appeared, however, that Herr Mottl merely wanted him to play A flat—in German As.

—:O:—

The Queen of Belgium is really a most accomplished musician, not only a skilful performer, but also a composer of no ordinary merit. She is, indeed, passionately devoted to music, and is a very frequent visitor to the opera. Photography and first aid are others of her Majesty's accomplishments; for this latter she has taken a certificate, and has more than once put her knowledge into actual practice. Of her horsemanship it is scarcely necessary to speak, so much has it already been talked of. She has a fine stud of thoroughbreds, although, like everything else appertaining to Royalty, the actual number of these quadrupeds has been much exaggerated.

—:O:—

Messrs. Rees, Ludlam, and J. Owen, of Birmingham, were engaged in the orchestra at Chester Festival last month.

—:O:—

Franz Krenn, organist to the Court of Austria, is dead, aged 82. He was a distinguished church musician, and popularised in Vienna a large number of liturgical works of the old Italian and Flemish school.

—:O:—

Siegfried Wagner's new comic opera, based on one of Grimm's Fairy Tales, will probably be produced in London in the course of the coming winter.

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### The Musical Festivals.

The great Handel Festival has been followed with the Chester Triennial Musical Festival which took place on July 21st, 22nd and 23rd. These Festivals were instituted in 1772, and continued till 1829, and were resumed in 1879. Like all the other Musical Festivals the patronage of the Queen and other members of the Royal Family is secured. The recent Festival had a good body of supporters, and the list of artists was a strong one. They were Miss Anna Williams, Miss Esther Palliser, Miss Hilda Foster, Miss Ravogli, Miss Muriel Foster, Mr. Edward Lloyd, Mr. Hirwen Jones, Mr. Watkin Mills and Mr. Daniel Price. The Festival was held in the Cathedral and the Concert Hall, and Dr. Joseph C. Bridge, the Cathedral Organist, was the Conductor. The programme contained a few novelties, namely:—"Symphonie Pathétique" (*Tschaikowsky*); "The Journey to Emmaus" (*Adolf Jensen*); which was the first time of performance in England, and a new Sacred Cantata, "Resurgam," composed specially for the Festival by Dr. J. C. Bridge. Also a Symphonic Overture "Saul," by Granville Bantock, given for the first time, and conducted by the composer. Handel, Mendelssohn, Spohr, Wagner, Schubert, Sullivan, Haydn and Gounod were well represented in the programme which provided for three performances each day, viz., Morning, Afternoon and Evening. The tickets varied in price ranging from two shillings to fifteen shillings. One Secular Concert was given in the Music Hall on Thursday evening. *Wagner's* music occupied the second part of the programme.

—:O:—

The following formed part of a criticism in the *Daily Telegraph* on July 19th of the free opening service on Sunday morning:—"The Cestrians were unanimous in their desire to hear the "Hymn of Praise" for nothing. They flocked from far and near, like doves to their windows, and the cry was "Still they come!" when the doors of the cathedral were shut for want of room within. It is this natural wish to get something at no cost which has lately embarrassed the managers at Gloucester. The notion is there and elsewhere that these magnified services, with trumpet and drum and all kinds of music, are eagerly taken advantage of by the poor, who thus get a share of festive good things. If that were so, if the poor really attended, not a word would be said in opposition, but, as a matter of fact, they do not. I have repeatedly observed at Gloucester that the closing service, with its display of musical resources, chiefly attracts persons who could very well afford to pay at one of the performances. They come in from Cheltenham and elsewhere by the trainload, all well



dressed, and, like our first parents when not dressed at all, quite unashamed. So the Gloucester managers have resolved to end a state of things which, however natural, is scarcely creditable. An opening service, such as that celebrated here and at Worcester, is on a somewhat different footing. One may even conceive that gratitude for a gratis "Hymn of Praise" sometimes leads to purchase of tickets for something else. But the real test is whether or no the poor come. I am sure they do not. They are crushed out by people who should have the grace to stay at home. So it happened at Leeds a few years ago that the closing concert, originally intended for the working classes, was taken into the ordinary scheme of the Festival, by pressure of attendance from higher quarters."

—:O:—

HEREFORD.—The complete programme is out of the One Hundred and Seventy-fourth Meeting of the three Choirs to take place in the Cathedral and Shire Hall, commencing on Sunday, September 12th, and ending on Friday the 17th. The long list of Stewards shows continued interest in these time-honoured meetings, and should secure a successful Festival. The arrangements are of the usual order. The chorus consists of local singers with contingents from Gloucester, Worcester and Leeds (why go so far for help in this department?). The Band shows a good selection of experienced musicians, the leader being Mr. A. Burnett, of London. The principal singers are Madame Albani, Madame Medora Henson, Miss Anna Williams, Miss Hilda Wilson, Miss Jessie King, Miss M. Blinkhorn (a local singer), Miss Marie Brema, Mr. Edward Lloyd, Mr. Lloyd Chandos, Mr. Watkin Mills, Mr. Daniel Price, and Mr. Plunket Greene, an imposing array. Mr. G. R. Sinclair, the Cathedral organist, will be conductor. At the Sunday opening Service a new Te Deum and Benedictus will be produced for the first time, the composition of Mr. Edward Elgar. On Tuesday morning a special Thanksgiving performance for the Queen's reign will take place in the Cathedral. The programme will include a "Hymn of Thanksgiving," composed expressly for the Festival by Dr. C. H. Lloyd. The solos will be sung by Madame Albani and Mr. Edward Lloyd. During the week some works will be introduced new to the three Choirs' Festivals, and a Magnificat composed for the Festival by Dr. C. H. Hubert Parry, will be given on Wednesday morning. The standard oratorios will occupy the usual place during the week, and it is to be hoped a fair share of attention will be given at the rehearsals to ensure good performances. As a rule, the old works are put aside, and are treated as *reading tests* to many of the young chorus singers who have no opportunity of practising

them. The usual course will be adopted, as in past years at Hereford; the final performance being a Chamber Concert in the Shire Hall on Friday evening, when a varied programme will be provided.

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BIRMINGHAM.—The Birmingham Festival will take place in October. The chief artists will be Mesdames Albani, Evangeline Florence, Anna Williams, Brema, and Ada Crossley; Messrs. Lloyd, Ben Davies, Plunket Greene, Bispham, and Andrew Black. The pitch will be the diapason normal. "Elijah" will open the festival, and on the Tuesday evening we shall have Mr. Edward German's new orchestral work, besides Brahms's "Song of Destiny." On the Wednesday morning we are to have Stanford's new "Requiem" and Bach's "O Light Everlasting"; in the evening Purcell's "King Arthur"; on Thursday evening, "Messiah"; Somervell's new cantata, "Ode to the Sea"; Friday, Schubert's Mass in E flat, and Parry's "Job"; and Friday evening Berlioz' "Faust." A large number of orchestral works will also be in the programmes. The choral rehearsals commenced in April, and Dr. Richter will start the full rehearsals early in September. These Festivals were founded in 1768. Many of the greatest works have been composed for these festivals, or produced for the first time. Amongst these may be mentioned "St. Paul," "Hymn of Praise," and "Elijah" of Mendelssohn. "Eli" and "Naaman," by Costa; "The Woman of Samaria," by Sterndale Bennett; "St. Peter," Benedict; "The Light of the World," Sullivan; "The Resurrection," G. Macfarren; "The Redemption," Gounod; "Judith," Dr. C. H. H. Parry; "Great Requiem Mass," Dvorak; "Eden," Stanford; and Sir A. C. Mackenzie's cantata, "Veni Creator." In addition to the above a large number of Secular compositions have been produced by Henry Smart, Sullivan, F. Hiller, Randegger, Cowen, Sir Frederick Bridge, J. F. Barnett, Gade, Goring Thomas and others.

—:O:—

GLoucester.—An influential meeting of the Festival Stewards was held at the Guildhall on June 30th. The Mayor was voted to the chair. A report from the Sub-Committee, appointed last September, was brought before the meeting bearing upon the success of future festivals. Several well considered subjects were introduced. (1) The expenses of the leading singers. (2) The cost of band and chorus. (3) The local expenses. Considerable discussion took place with regard to the recommendation that the festival should close with the Friday oratorio; thereby giving up the free performance in the Cathedral on Friday evening. The Dean, who was not at the meeting, wrote a letter on this

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subject to the Secretary, Mr. Barrett Cooke. In that letter he expressed himself as utterly opposed to giving up the "free service." It was decided at the meeting to consider, financially, any suggestion from the Dean and Chapter as to the holding of a Sunday Service similar to the Opening Service at Worcester. Dr. C. H. Hubert Parry intimated his willingness to compose a new work for the next festival. The Meeting also discussed the great desirability of taking steps to invite Royalty to visit the City at the next Festival, and a resolution to this effect was unanimously passed to act on the suggestion.

Much may be done to advance the success of the next festival at Gloucester. There is no county in the Kingdom with better choral organizations for giving a series of festival performances. Some time ago we suggested, through the columns of the *Minim*, that something might be done in this direction. There is plenty of time before the next festival comes round to place matters on a better foundation. The old plans are out of date, and are quite unsuited to the times. Additional interest may be secured outside the City boundary, and there are good workers who might assist in making the Triennial Festivals thoroughly successful in all departments. This has been hinted before on more than one occasion.

—:O:—

Cardiff Triennial Musical Festival for 1898 is abandoned. This was the decision arrived at by the Provisional Committee, which met at the Park Hotel, under the presidency of Mr. Herbert Thompson. It was reported that the guarantee fund amounted to £2,350, but as the minimum of £3,000 had not been reached, the committee agreed to abandon the festival for 1898.

### Academical.

#### THE ROYAL ACADEMY OF MUSIC.

The competition for the Robert Newman Prize took place on Saturday, June 26th. The examiners were Messrs. Alfred Hollins, Edwin H. Lemare, and F. A. W. Docker (chairman), and the prize was awarded to Eustace Turner (a native of Bromley, Kent). The examiners highly commended George D. Cunningham.

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#### THE ASSOCIATED BOARD OF THE ROYAL ACADEMY OF MUSIC AND ROYAL COLLEGE OF MUSIC.

The Associated Board of the Royal Academy of Music and Royal College of Music has just arranged with the University of Adelaide

to hold musical examinations in conjunction, at Adelaide, in November. The certificates which are awarded will be jointly signed by the Professor of Music of the University and by the examiner sent by the Board. The examiner for the Board will be Mr. C. Lee Williams, Mus.Bac., late organist at Gloucester Cathedral, who will also conduct examinations for the Board in Australia, Tasmania, New Zealand, Vancouver, and probably Canada. This arrangement has been largely brought about by the influence and co-operation of Professor Ives, Professor of Music at the University of Adelaide, who is now in England.

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#### TRINITY COLLEGE, LONDON.

The Bonavia Hunt Prize, which is endowed as a permanent one, under trustees, will be awarded by Trinity College, London, next Term, the subject being "The History of the Symphony, from Haydn to Brahms."

The Board of the College has just decided that the composition for the next triennial award of the Costa Prize of ten guineas and a gold medal is to be a trio for pianoforte, violin, and violoncello.

The following additional professors have recently been appointed at Trinity College:—Mr. Thomas R. Busby, horn; Mr. Hans Brousil, violoncello; Madame Josephine Chatterton, harp; Mr. Frank Mott Harrison, Mus.B., guitar; Mr. Edwin F. James, bassoon; and Mr. G. B. Marchisio, mandoline.

The following awards of the Scholarships and Exhibitions decided by open competition, and the Medals of the College, for the Session ending July 1897, have been made:—Corporation Pianoforte Scholarship: Suzanne S. Stokvis; Corporation Singing Scholarship: Kate Frewer; Corporation Violin Scholarship: Sydney J. Faulks; Benedict (Pianoforte) Exhibition: Grace H. R. Beale; Sims Reeves (Vocal) Exhibition: Mabel C. Bishop; College Violin Exhibition: Lilly J. P. Evans; College Violoncello Exhibition: Edith J. Evans; "Turner" Pianoforte Medal: Maud Agnes Winter; "Turner" Singing Medal: Susanne S. Stokvis; College Harmony Medal: Annie L. Mixer, A.Mus., T.C.L.; College Counterpoint Medal: William Goyne.

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## FACULTY OF MUSIC.

FIRST EXAMINATION.—J. C. Bradshaw, Owens; J. M. Potter, Owens; H. M. Sheaves, Owens.

SECOND EXAMINATION.—J. C. Bradshaw, Owens; Thomas Keighley, Owens; J. M. Potter, Owens; H. M. Sheaves, Owens; Catherine M. Walker, Owens.

THIRD EXAMINATION. — Second Division.—Ethel D. Budge, Owens; G. H. Knight, Owens.

Exercises approved for the Degree of Mus.Bac.—G. H. Knight, Owens; W. J. Lancaster, Owens.

Messrs. Knight and Lancaster received the Degree of Mus.Bac. on 3rd July, being presented to the Vice-Chancellor by Dr. Hiles.

—:O:—

THE VIRGIL PIANO SCHOOL, HANOVER SQUARE, LONDON.

A four-weeks' course in Technic and Method of Piano Instruction will commence August 2nd, for Teachers and Players, under the direction of the Principal, Mr. A. K. Virgil. Mr. Felix Droyschok will give a series of piano recitals during the course. The programme is exceedingly interesting, and will be of great value to those attending the course of Lectures.

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## THE INCORPORATED SOCIETY OF MUSICIANS.

The Practical Examinations have been conducted during the past month in different parts of the United Kingdom. There has been an increase of upwards of 200 candidates during the past year in all departments.

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## ROYAL COLLEGE OF MUSIC.

## SPEECH BY THE PRINCE OF WALES.

The Fourteenth Annual General Meeting of the Royal College of Music was held on Saturday at Marlborough House. The Prince of Wales (President) occupied the chair. Among the members of the corporation present were his Royal Highness Prince Christian, Earl Stanhope, Viscount Emlyn, Lord Herries, Lord Tredegar, Sir W. J. Richmond Cotton, Sir Edward W. Hamilton, Hon. G. W. Spencer Lyttelton, Sir J. Whittaker Ellis, Sir Charles Hall, Sir George H. Chambers, Sir Charles Phillips, Sir Henry Doulton, Sir John Barran, Sir Charles L. Ryan (hon. auditor), Sir John Stainer, the Right Hon. C. B. Stuart-Wortley, Mr. C. H. Pember, Q.C., Dr. Hubert Parry (director), &c. Mr. Charles Morley, M.P. (hon. secretary), read the annual report of the Council to the corporation, which showed the continued and steady progress of the college, the number of pupils (scholars and paying students) on the registers at the close of the last term being 347.

The report mentions, among other details, the successful opening of a junior department for young

pupils; the adoption of the flat pitch, the founding of various prizes and exhibitions, and various valuable appointments obtained by pupils during the past year; and, after expressing the profound regret of the Council at the death of Lord Charles Bruce, concludes with a reference to the satisfactory condition of the college generally.

The Prince of Wales said: Gentlemen, it is my custom at the annual meeting to move that the report and accounts be received and adopted. You have just heard them read to you by Mr. Charles Morley, and I think it must be patent to everybody that the college is in a most satisfactory condition. We are very much indebted to Dr. Parry, the director, for the great energy he has shown ever since he has been in office, and I hope that he will continue in office for a long time to come, so that the college may occupy the position that such an important institution should hold. In conclusion, I cannot omit reference to a painful subject—the loss we have sustained by the death of Lord Charles Bruce. Probably I knew him longer than any of you, for I knew him many years ago, when he was an officer of the Life Guards. A more charming and amiable man I have never met, and I do not think anybody could have taken a deeper interest in the college, or have been more anxious for its welfare. It is a matter of sincere regret that he has been taken from us. I have much pleasure in moving “That the report of the Council be received and adopted.”

Prince Christian seconded the resolution, which was unanimously agreed to.

The Hon. G. W. Spencer Lyttelton next proposed the re-election of certain members of the Council retiring by rotation, and that the vacancy caused by the resignation of Mr. T. P. Chappell be filled by the election of Mr. Lionel Benson.

Sir John Stainer seconded the motion, which was also agreed to.

The Prince of Wales then presented the Hopkinson gold medal for pianoforte playing to Miss Beatrice Cerasoli, and the Challen and Son gold medal for pianoforte playing to Mr. William Morgan.

Viscount Emlyn proposed a vote of thanks to the Prince of Wales for kindly allowing the meeting to be held at Marlborough House, and for presiding. This was no mere formal vote, but an expression of respectful gratitude for the interest His Royal Highness had so long taken in all that pertained to the welfare of the college.

Mr. E. H. Pember, Q.C., seconded the resolution, which was carried by acclamation.

The Prince of Wales said: I thank you very much for the compliment you have paid me. Our meeting has been brief, but it has, as usual, been unanimous.

The proceedings then terminated.

## The Notes.

Mr. Schultz Curtius informs us that 7,000 tickets have been sold in London for the Wagner Festival, which starts at Bayreuth this month. The house is sold out for every performance, and the list is now closed.

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Last year 720 people went from France to Bayreuth, although the early French Wagnerian pilgrims in 1876 only numbered 52. The American and British contingent from England is 1,400, for although 7,000 tickets have been taken, each person buys, of course, five tickets (four for the "Ring" and one for "Parsifal.") These cost each man £5. The railway fare varies from £11 11s. (first class and sleeping car) for an express, which does it in twenty-four hours; to £5 3s. for the journey *via* Hook of Holland, which takes fifty hours.

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The following is a list of the Victorian musical knights. Sir Henry Rowley Bishop was the first in 1842; but the honour of knighthood has been conferred more freely upon musicians towards the end than at the beginning of the reign. Mr. August Manns, the late Henry Weist Hill, and the late W. T. Best are understood to have declined the honour:—Henry Bishop, Jules Benedict, Michael Costa, Sterndale Bennett, W. G. Macfarren, George Elvey, Robert Stewart, John Goss, Herbert Oakeley, George Grove, Arthur Sullivan, Walter Parratt, Joseph Barnby, William G. Cusins, John Stainer, A. C. Mackenzie, Charles Hallé, George Martin, and John F. Bridge. Of the nineteen, three were of foreign birth, and eight survive.

—:0:—

The French bishops have received instructions from the Vatican to supply information on the different kinds of ecclesiastical music employed in their dioceses. Leo XIII., who is preparing instruction on the subject, is intent upon certain reforms, which will include the abolition of female voices from liturgical services. Instrumental music meets with the Pope's approval. He considers, however, that it ought to be limited to the harp and gentler wind instruments, the violin being discarded as sensual and profane. English Roman Catholics will be sorry to hear that their time-honoured composers, Mozart and Haydn, are not in the good books of Joachim Pecci.

—:0:—

The boys of St. Mark's Choir, South Norwood, have gone on strike because their annual outing and treat have not been granted them this year.

## Odd Crotchets.

Mrs. De Fadd: "The latest fashion is to have the piano built into the wall."

Mr. De Fadd (wearily): "Well, that's sensible. Let's wall ours up."

—:0:—

Hostess: "Won't you sing something, Mr. Green?"

Mr. Green: "There are so many strangers here—"

Hostess: "Never mind them; they'll be gone before you're half through."

—:0:—

First Student: "How did it happen that you failed again?"

Second Student: "Why, that wretched examiner asked me the same questions that I could not answer last year."

—:0:—

She: "The Misses Jennings usually sing duets, do they not?"

He: "Yes; they divide the responsibility."

—:0:—

The War in Print.—"What is the matter?" inquired the officer.

"The enemy has stolen a march on me!" replied the general, in great agitation.

"Are you sure?"

"Almost. Either that, or else I have mislaid the manuscript."

—:0:—

The following has been attributed to many and various sources. A clergyman was preaching upon the "Prodigal Son," and when it came to killing the fatted calf, he endeavoured to heighten the interest by the following gloss:—

"Not A Calf—The Calf; the old familiar calf which had been in the family for years and years."

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She: "Don't you think there should be music in every home?"

He: "By all means! What I object to is music next door."

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An amusing incident was witnessed recently at a Welsh chapel. While the service was in progress the members were startled by the entrance of a man who carried on his back a large double bass, copies of music, and a stand. The minister was in the act of opening the meeting, and the congregation were not only surprised but alarmed, and it was only when one of the officers went up to the intruder and found that he was a member of a band, and had mistaken the practice night, that tranquillity was restored.

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Berceuse ...	4	0
Concert Study, in A flat ...	4	0
Graceful Dance ...	4	0
Intermezzo, in A minor ...	4	0
Intermezzo funèbre (Richard III.) ...	3	0
Melody, in E flat ...	4	0
Minuet, in G ...	4	0
Processional March (Richard III.) ...	3	0
Polish Dance ...	4	0
Second Impromptu ...	4	0
Selection from incidental music (Richard III.) ...	4	0
Suite ...	complete	10 6

Or, in separate Numbers, as follows:—

	s.	d.		s.	d.
1. Impromptu ...	4	0	4. Elegy ...	3	0
2. Valse-Caprice ...	4	0	5. Mazurka ...	4	0
3. Bourrée ...	3	0	6. Tarantella ...	4	0
The Guitar (Pizzicato) ...					3 0
The Tempter (Selection of Themes) ...					4 0
Valse, in A flat ...					4 0
Valsette ...					4 0

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Four Pianoforte Duets:—

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1. Allegretto, in E ...	5	0	3. Allegro moderato, in A ...	3	0
2. Andante, in A minor ...	3	0	4. Allegro spiritoso, in G min. ...	5	6
Suite from "The Tempter" ...			complete, net	5	0

Or, in separate Numbers, as follows:—

	s.	d.		s.	d.
No. 1. Overture ...	5	0	No. 3. Bacchanalian Dance	4	0
" 2. Berceuse ...	3	0			

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Bacchanalian Dance ...	4	0
Berceuse ...	4	0
Bolero ...	6	0

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Scotch Sketch ...	5	0
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## CHELTENHAM CENTRE.

The following is the Pass List of Candidates in order of merit, examined at the half-yearly Examinations held in June and July. Mr. Charles Edwards was the Examiner in Practical Subjects. Mr. J. A. Matthews is the Local Secretary, from whom all information may be obtained. 67 per cent. passed in Practical Subjects, and 84 per cent. in Musical Knowledge.

## SENIOR DIVISION.—Honours.

Matthews, Harry A. .... Cheltenham School of Music ... Organ  
(Mr. J. A. Matthews)  
Holden, Gertrude M. .... Misses Whittard ..... Piano  
(Mr. E. A. Dicks, F.R.C.O.)

## Pass Division.

Leeman, Hilda E. .... Misses Chambers ..... Piano  
(Mr. H. Rogers)  
Moss, Mabel M. .... Miss Davis, Ross ..... Piano  
Creese, Evelyn ..... Cheltenham School of Music ... Singing  
(Mr. J. A. Matthews)  
Bruce, Edith ..... Mrs. Drake ..... Piano  
Margaron, Agnes E. .... Misses Whittard (Miss Rose) ... Piano  
Millyard, Mary R. .... Misses Chambers ..... Piano  
(Miss Young)

Lishman, Alfred ..... Mr. W. E. Haslam, A.R.C.O. .... Organ

## JUNIOR DIVISION.—Pass.

Bailey, Fanny L. .... Mr. E. G. Woodward ..... Violin  
Brown Bessie S. .... Cheltenham School of Music ... Singing  
(Mr. J. A. Matthews)

Holmes, Mary E. .... Miss Hunt ..... Piano  
Maddox, Francis J. .... Mr. E. G. Woodward ..... Violin  
Matthews, Gilbert P. .... Mr. E. Brind ..... Piano  
Skegg, Mabel A. .... Miss Headdey ..... Piano  
Cook, Evelyn F. .... Mr. E. A. Dicks, F.R.C.O. .... Piano  
Waite, Ethel M. .... Misses Whittard ..... Piano  
(Mr. E. A. Dicks, F.R.C.O.)

Hall, May ..... Misses Chambers ..... Piano  
(Miss Young)

Dyke, Dora ..... Mr. A. J. Owen, Mus. Bac. .... Piano

## PRIMARY DIVISION.

Mumford, Violetta E. .... Mr. E. A. Dicks, F.R.C.O. .... Piano

## MUSICAL KNOWLEDGE.

## Senior Division.—Honours.

Mabbatt, Chas. M. A. .... Mr. E. A. Dicks ..... Harmony, &c.  
Garthwaite, Edward T. .... Cheltenham School of Music ..  
(Mr. J. A. Matthews)

Matthews, Harry A. .... " " " "  
Davis, Eliza T. .... " " " "  
Bowles, Emily ..... " " " "

## Pass Division.

How, Lilian ..... Mr. E. A. Dicks, F.R.C.O. ..

## Intermediate Division.—Honours.

Beattie, Jessie F. .... Mr. E. A. Dicks, F.R.C.O. Theory, &c.  
Marchbank, Elizabeth .... Cheltenham School of Music ..  
(Mr. J. A. Matthews)

## Pass Division.

French, Fannie M. .... Mr. E. A. Dicks, F.R.C.O. ..

## Junior Division.—Honours.

Lodge, Margaret G. .... Miss Reynolds ..... Theory  
Powell, Jessie ..... Miss Jeffs ..... Theory  
\* Skelton, Laura E. .... Miss Jeffreys ..... Theory

## Pass Division.

Woodward, Gertrude .... Cheltenham School of Music ... Theory  
(Mr. J. A. Matthews)  
Kirkham, Annie A. .... Miss Williams, B.A. .... Theory

\* Over age for Honour Certificate.

The next Examinations will take place in November and December.

## GLOUCESTER CENTRE.

## PRACTICAL EXAMINATION.—Pass List.

## SENIOR DIVISION.

Jones, Ethel Sarah ..... Piano ... Pass.  
Robins, Frances ..... Piano ... Pass.  
Slater, Emily Kate ..... Piano ... Pass.

## JUNIOR DIVISION.

Woolley, Hilda Emily Bessie ... Piano ... Pass.  
Procter, Percy Douglas ..... Organ ... Pass.

## PRIMARY DIVISION.

Cambridge, Lucy Mabel ..... Piano ... Pass.

## MUSICAL KNOWLEDGE.

## Senior Division.—Pass Section.

Wilfred Harold Huggins.

## Honours' Section.

Nellie Marie Nott and Alice Broad.

## Intermediate Division.—Pass Section.

Mary Helen Brent Smith, Lilian Brent Smith, Ethel Sarah Jones, James William Hall, and Percy Davis.

## Junior Division.—Pass Section.

Herbert Charles Deavin, Carrie S. E. Jones, Nellie Frances Spring, and Ethel Eliza Cocks.

## WORCESTER CENTRE.

The following is the Pass List:—

## SENIOR PASS SECTION.—PIANO.

Mabel Haywood, Eleanor Newman (Mr. L. G. Winter), Lilian Osborne, Rose A. Tanner (Mr. J. Hill), Ruby C. Rainbow (Mr. Ewart West).

## JUNIOR PASS SECTION.—PIANO.

Alice B. W. Holland (Miss Sherwin), Mabel A. Price (High School, Cleobury Mortimer), Dorothy E. Silk (Mr. F. W. Thornton), Joseph G. Penny (Organ) (Mr. W. E. Wadely).

## PRIMARY PIANO.

Marion D. W. Baylis (Mr. J. Hill).

## THEORY OF MUSIC.

## Senior Division.—Pass.

Emily Griffiths (Mr. Ewart West).

## Intermediate Division.—Pass.

Annie B. George (Miss Phillips).

## Junior Division.—Pass.

Margaret C. Tree, Jessie Tree, Elizabeth J. Tree (Mr. L. G. Winter), Mary C. Dimoline, Ada R. Mildren, Delia H. Velvin (College House, Barbourne, Miss Faulds).

L. G. WINTER, Local Secretary.

### The National Eisteddfod.

The great national gathering will take place this month at Newport, Mon. A very awkward mistake has just been discovered in connection with the chief choral competition, in which there are two test pieces. It appears that the second competitive piece in the chief choral competition is given in the official list of subjects as "They that go down to the sea in ships," whereas this really is only a part of the chorus, "The Mariners" (from D. Jenkins's "Psalm of Life"). This is the proper title of the piece, which is in three numbers, each of which is linked in or connected with that following—viz., chorale, "Save us, O God," and the concluding part, "Oh, that men will praise the Lord." Dowlais and Trecynon have withdrawn from the contest. It is not known what view they have taken of the subject as it appears in the list, but it is certain that the famous Merthyr Choir has only practised the one part. Pontypool will join Merthyr. The other choirs—Anglesey, Llanelly, Builth, and Rhymney—have been taught the three parts of "The Mariners," and they have consequently fallen in with the intention of the Musical Committee, although the programme is doubtless misleading. On Thursday, deputations appointed by the executive waited upon the different conductors, in the hope of amicably settling the matter. It is pointed out that it would be unfair to the choirs, who have for nearly twelve months practised three pieces, to give way now.

—:O:—

"THE MINIM" EXAMINATION PAPERS.—The Prize List will be announced next month in the September "Minim."

### The Local Centre Examinations.

Trinity College, London, the Incorporated Society of Musicians, and the Associated Board of the R.A.M. and R.C.M., have had a busy time during the past month. A large number of candidates presented themselves, and a large number failed to pass the standards required.

WADEBRIDGE.—At the re-opening Service of St. Breoke organ, July 13th, Mr. W. L. Twinning, F.R.C.O., gave a recital consisting of the following:—"Concert Fantasia" (Stewart); "Andante in F" (Smart); "Fugue in G Minor" (Bach); "Adagio in E" (Merkel); "Concerto" (No. 1.) (Handel); "Sonata" (No. 1.) (Mendelssohn). Mr. H. T. Tebbutt sang solos with excellent taste, but his voice is more suited to operatic music. The organ, which was built by Willis, has been removed from the cramped position in the North transept to an open space at the East end, thereby enhancing the beauty of the Church and making a vast difference in the effect.

—:O:—

STOKE-BY-NAYLAND, SUFFOLK.—Mr. F. C. Baker, organist of St. Paul's Church, Colchester, gave an excellent organ recital, to a large congregation, on July 22nd. The programme consisted of works by Handel, Lemare, Batiste, Mendelssohn, Bach, Wely and Lemmens. Mrs. E. Symonds and Mr. E. C. Greene, contributed vocal solos, in an admirable manner.

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November 29th, &c.

#### Theory (M.K.):

December 11th.

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